

STAGE GOSSIP

MATTERS OF INTEREST TO WASHINGTON THEATRE-GOERS.

ATTRACTONS BILLED FOR NEXT WEEK.

Booth and Barrett, Richard Mansfield, and the Clever Little Lotta.

BRILLIANT SOCIAL EVENT WEDNESDAY.

"The Blue and the Gray"—Pugilism and Vaudeville—Emma Juch Coming. Interest in Miss Ethel Sprague's Appearance.

The Booth and Barrett performances at Albion's New Lyceum Theatre in Baltimore have been highly successful during the past week, and the confidence of the engagement next week insures the theatre-going public of this city a rare treat. To-night will be the second of the Washington nights and "Hamlet" will be presented. The special train will leave the Baltimore and Potomac depot at 6:40 p. m. sharp, and will return immediately after the performance. Seats may be obtained up to 3 o'clock this afternoon at Miller's book store, 530 Fifth Street.

A large and distinguished party of Washingtonians will witness to-night's performance. Next week, the second of the engagement, Monday, Wednesday and Friday will be special Washington nights. On the first named night "Julius Caesar" will be presented with Mr. Booth as Brutus and Mr. Barrett as Cassius. On Wednesday "Macbeth" will be the attraction, with Mr. Booth in the title role and Mr. Barrett as Macduff. On the last night of the engagement as far as Washington is concerned, the play will appear as "Iago in 'Othello,'" while Mr. Barrett will enact the role of the jealous Moor.

The successful engagement of the Confidant Opera Company will be brought to a close this evening. On this occasion the beautiful role of the opera from the pen of famous Walter King Strauss will be presented. Special interest will be added to this performance by the appearance of Miss Bettina Padelford as Sappho, the gypsy girl.

We are to have Richard Mansfield at Albion's Grand Opera House on Monday night, and much interest is being manifested in the event. "Beau Brummel" has made a genuine, honest success in New York, and for six months the Madison Square Theatre has been crowded with large, money-paying audiences.

The success of the play in the metropolis seems to be reflected to a large degree in the future it has created among fashionables in regard to matters of dress, manners, toilet, perfume, etc., and the energy with which enterprising tradesmen have applied to the talented young actress for permission to use the euphonious name of his play in connection with their wares. But these are merely extraneous circumstances which indicate a relative degree of public success.

As for the play itself, the praise which has been bestowed upon it as a dramatic literary effort, and the success it has met with in the hands of the actors, are a pure comedy of the manner of the period, and therefore is good for representation in any age. As the name indicates, it represents the fashionable life during the time of Louis the Fourteenth, and deals with the incidents in the life of the famous fop from the time when he was in the zenith of his power and in the companionship of the Prince, until his poverty and wretchedness in the little attic at Cen.

The dialogue is said to be bright, epigrammatic and full of the many clever sayings which history has handed down to us. The part of *Beau Brummel* is said to fit Mr. Mansfield to perfection, and all accounts agree that, even in his gallery of character creations he has given us no embodiment more sympathetic in form or more elaborate in detail. A leading critic, in referring to it, declares it to be "poetical in feeling, perfect in point, exceptionless in grace, and wholly original." The opportunity for fine dressing, for great and Mr. Mansfield's dressing of the part is said to be not only unique, but a study in the art of costuming. The story of the play is as follows:

In the first act *Beau Brummel* is simply the fine gentleman, who fears that he has caught a cold from standing beside some moist person and is offended by the too robust fragrance of the perfume of his many fair correspondents. At this stage he has begun to see the necessity of taking some decided step to mend his fortunes and appease the importunate creditors who have begun to besiege him. He assumes to the suggestion of his valet that he should marry an heiress as the easiest means, and instructs his faithful *Mortimer* to make the proper inquiries. He meets *Mortimer* in the famous scene on the Mall when the Prince, having met *Beau Brummel*, addressing *Sheridan*, who accompanied

the latter, the *Beau* turned to his companion and asked in a loud voice: "Who is your fair friend?" The news that the Prince has discarded his former favorite quickly spreads, and *Beau Brummel* is best by creditors, now reinforced by bailiffs. To add to his misfortune he learns that his favorite nephew is in love with *Mortimer*, and that she reciprocates the young man's affection, though out of pity and through a misunderstanding with her lover, arising out of the intervention of his letters, she is willing to marry *Beau Brummel*. In this complication *Beau* surrenders his *fiancee* whom he has grown to regard with real affection, and the latter, who is contrary to his wish, is again taken into the favor of the court.

The play will be presented with all the scenery and accessories that marked the New York production. Mr. Mansfield will be supported by his regular New York stock company, which, as can be readily seen by the following names, is exceptionally strong: Mr. D. H. Hearn, Mr. W. J. Foreman, Mr. Vincent Sternberg, Mr. W. H. Crompton, and Miss Beatrice Cameron, Miss Adela Mason, Mrs. Bratton, Miss Helen Glendon and Miss Ethel Sprague.

On Saturday night a great double bill will be presented—"Lesbia" and "Dr. Jekyll and Mr. Hyde." The former is by Mr. Richard Davey of London. Miss Cameron made a pronounced hit in it on the occasion of its first performance in New York a few weeks ago.

"Lesbia" is a classical *commedia* in one act. It portrays a scene in the life of *Lesbia* which had been one of the most beautiful women of her time in ancient Rome. The scene depicts her lover, *Catullus*, a celebrated but poor poet, about leaving her to marry a rich old widow. During their last interview *Lesbia* exerts all her art, taunts him with a picture of their former happiness, and by a well-played scene of assumed grief for a sparrow given to her by *Catullus*, chains him to her side, while the widow, dressed in mourning, stands by, an old man, and the curtain falls on the reconciliation of the two lovers.

The scene—painted by Lavinia Tancrill—takes place in the interior of *Lesbia's* villa, in Rome. "Lesbia" will be presented with an excellent cast. The incidental music consists of many charming and impressive numbers written by Mr. Robert Myers of the Lyceum Theatre, London.

The announcement that Lotta will commence a week's engagement at the National on Monday night will be hailed with delight by the numerous friends and admirers of this little queen of comedy.

There is only one Lotta, and though she has many imitators in her special line of characters she stands without a rival. All of her impersonations are marked for an originality, vivacity, and with an artistic perception that stamps her performances with an individuality as distinct as those of Booth or Jefferson. This charming little lady has the rare faculty of exciting the warmth of regard through her artistic efforts, and few actresses could be assured of as hearty a welcome as she will receive on her appearance next Monday night. The plays for the week are varied enough to suit the most exacting theatre-goer.

The engagement will open with *Mortimer's* comedy, "Musette." Tuesday and Wednesday nights and the matinee Saturday (which will be the only matinee given during the week) will be devoted to a triple bill, an opera in one act entitled "Spelling the Broth," a comedy in one act, "A Fat Heart," and Buckstone's comedy, "Nan, the Good for Nothing." Lotta will appear in all three plays.

In addition to this athletic celebrity there is a grand corps of superior female artists, Miss Beatrice Cameron, whose well-known features we reproduce here, is acknowledged the most accomplished lady comedienne in the world and plays the most difficult part of an opera in one act, "Spelling the Broth," a comedy in one act, "A Fat Heart," and Buckstone's comedy, "Nan, the Good for Nothing." Lotta will appear in all three plays.

Thursday, Friday and Saturday nights Lotta's play will be seen here for the first time. It is a musical comedy, arranged for Lotta from the French. In the title role she has a character that suits her admirably. She appears in five different characters, giving her an excellent opportunity for the display of her wonderful versatility. Another pleasant feature of Lotta's engagement is that she has in her supporting company a number of Washington favorites.

Valter Brown, W. S. Rising, Harry Brown, George H. Broderick, Lionel Bland, Frank Rolleston, Mabel Baker, Helen Dayne and Adelaide Cotton are names that are well and favorably known here.

The special performance which Mr. Richard Mansfield is to give at Albion's Grand Opera House next Wednesday afternoon will be a unique and notable event; decidedly more social in its aspect than theatrical. It will be a matinee d'invitation of "Prince Karl," given by Mr. Mansfield to Mrs. Frank B. Loring, who is an old and valued friend of the gifted actor. All the distinguished people in Washington, including the President and Mrs. Harrison, Vice President Morton and Mrs. Morton, Sir Julian and Lady Pauncefoot, Lord Alford, the Foreign Ministers and Legations, in fact, everybody of social and official note in the Capital has been invited.

Miss Ethel Sprague's appearance with Mr. Mansfield's company will be a very interesting event to society people.

Harrie, Britton & Dean have, through Mr. R. L. Keaton, completed a deal by which a new theatre, to cost \$150,000, is to be erected in Louisville, Ky., opposite where the one they have been occupying stands. The building they have secured is readily adaptable to theatrical purposes and a very handsome temple of amusement will be the result.

"Beau Brummel" is the work of a young Bostonian, Clyde Fitch, said to be only 21 years of age. Mr. Mansfield's acting of the famous fop of the Georgian era is declared by New Yorkers to be one of the most elaborate and highly polished characterizations on the stage. They have been looking to see it in the past six months, even when the theatre was in the nineties. The Anglo-manliness thought of the Prince of Wales was Albert Edward instead of Sheridan's "Fat Friend," who was afterwards George Fourth. Young Mr. Fitch's play is said to be an exceedingly clever and brilliant piece of work, modeled upon the style of Sheridan, who, by the way, is one of the characters in the play, and thus draws a mental comparison with his own brilliant comedies.

The victor of twenty-eight battles and 20 years ago, George Dixon, the colored champion bantam weight, first put up his guard at the age of 16. The record he has made in four years is phenomenal, and include many proud victories, as well as the defeat of McCarthy, in 70 rounds, in the fight for the championship of the United States, and the defeat of Nunc Wallace last June, when the latter lost the championship of England in 18 rounds. Dixon only weighs 112 pounds and will accommodate anybody ten pounds heavier. He is a native of Nova Scotia, as plucky a fighter as any in the world, and his boxing and will prove a great credit to Kertan's next week.

Marie Lotius, who receives the highest salary ever paid a vaudeville artist, and whose songs have proved as popular in America as they were in Europe, is the card of the day. She is introduced, Mark is wounded and left penniless, but Ruth, emboldened by a falling help to a fortune which she shares with Mark as her husband.



GEORGE DIXON, THE COLORED CHAMPION BANTAM WEIGHT.

They appeared to meet again at her home, where he captured her father, a Confederate colonel. The colonel is sentenced to be shot as a spy, but his escape is effected by the villain of the play, who almost succeeds in fastening the responsibility for his release on Mark Stanley and so disgracing him. He is vindicated however through the heroism of Ruth. A battle scene is introduced. Mark is wounded and left penniless, but Ruth, emboldened by a falling help to a fortune which she shares with Mark as her husband.

The grand opera season will be inaugurated Monday evening, the 17th instant, at the New National Theatre, by the Emma Juch Company, which is unquestionably the largest and strongest grand English opera company in this country, if not in the world. This organization numbers 130 people, carry their own grand orchestra and large chorus, and have a remarkably strong list of principal singers. They travel in their own special train, consisting of four baggage and scenery cars, three Pullman palace cars, one private car, and a hotel car. They carry with them the entire plant for the property of the National American Opera Company, to which has been added new scenery, costumes, armor, electrical and mechanical effects costing over \$20,000, making this the largest and most complete grand opera plant in existence, as the portion of it formerly owned by the National American Opera Company syndicate originally cost over a quarter of a million dollars.

The repertoire selected for this engagement will include "The Huguenots," "Rigoletto," "Lohengrin," "William Tell," "The Flying Dutchman," and "The Bohemian Girl." The prices of seats will range from \$2 to 50 cents, according to location, and due notice will be given of where the advance sale will be held.

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FANS AND FANCIES.

Some Novelties Now Put on the Market.

Fans, fans, to it! And that they shall be as numerous as possible, they are made of painted paper. The work is exquisite, consisting of Cupids, goddesses, nymphs, shepherdesses, dionysian and garlands.

The mounts are superb. Sandal and violet are the two fragrant woods used. These are carved in exquisite forms, and are of artistic work. Others have a long serpentine form in relief, sparkling with copper-colored inlays. Another shows through perforations, metallic blue inlays, which together with the gold, have many of steel in graceful forms. These fans as the fan ways to and fro with lovely effect.

Pearl mounts are formed like long crescent moons, twisted with garlands, and sparkle with inlays of gold and silver. These fans are so fragile that the sticks are carried here and there to the top. Orchestral and musical feathers are made of ivory work, inlaid with gold. Others have a long serpentine form in relief, sparkling with copper-colored inlays. Another shows through perforations, metallic blue inlays, which together with the gold, have many of steel in graceful forms. These fans as the fan ways to and fro with lovely effect.

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A few moments before he died he cried out in his delirium: "Order A. P. Hill to prepare for action. Pass the infantry to the front rapidly. Tell Major Hawley to then stop, leaving the entrance unobscured." Presently a smile of ineffable sweetness spread itself over his pale face, and then he died quietly and with an expression of relief. Let us cross over the river and rest under the shade of the trees.

And then, without pain or the least struggle, his spirit passed.